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ABSTRACT

The report evaluates a program designed to give talented and motivated high school students the basis for making career decisions in the arts by increasing the student's self-knowledge and knowledge about work in the arts. The evaluation is summative and measures the program's effectiveness in changing student and parent career awareness and attitudes about the arts. In the first of four sections, the program overview focuses on program origins, goals, objectives, staff and student participants, and major program activities. For example, under major program activities, two major courses are described: foundations for the arts and specialized training in a chosen area. Section 2 reviews procedures used in the student and parent surveys. For each survey, the questionnaire development, administration, and data analysis are explained. In section 3, survey results are presented. The reported overall finding is that students experienced little increased career awareness but very favorable attitudes toward the program. Copies of the survey instruments along with their results are included. The final section recommends changes in the student and parent components of the program. For instance, one recommendation is to intensify efforts to raise career awareness. (For a fuller description of the program see CE 017 746.) (CSS)

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ED160802

EVALUATING CAREER EDUCATION IN THE ARTS

THE ARTS CENTER

PAWTUCKET, RHODE ISLAND

Sponsored by:

Rhode Island State Council on the Arts
Providence, Rhode Island

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U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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CE 017 745

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INTRODUCTION

In January, 1976, Policy Studies in Education (PSE) contracted to serve as third-party evaluator for The Arts Center. This program was designed to give talented and motivated high school students a basis for career decision making in the arts by helping them to acquire increased self-knowledge and knowledge about work in the arts. Participants also received intensive arts training in a chosen area of concentration. In addition, the program aimed to offer parents of these students an awareness and understanding of work in the arts which would enable them to assist and support their children in career decisions. The Arts Center was funded for the 1975-76 school year by the Office of Career Education of the United States Office of Education. The program was sponsored by the Rhode Island State Council on the Arts and received the cooperation of the Pawtucket Public Schools which housed the program. Further information about the program appears in the section entitled Program Overview prepared by the program staff.

PSE agreed to provide both formative and summative evaluation of the program. During the year, PSE engaged in formative evaluation activities designed to help staff improve the program. A number of PSE staff members visited the program site and maintained written and telephone contact with program staff. Recommendations stemming from these formative evaluation activities have been transmitted to the program staff as they arose, and thus will not be presented in this final report.

PSE, in consultation with the program staff, decided that the primary focus of the summative evaluation would be a measure of the effectiveness of the program in changing student and parent career awareness and attitudes

in the arts. Such changes would be measured by comparing student and parent questionnaire responses collected at the beginning of the program to those collected at the end of the program. Sections of this report describe procedures used in conducting these surveys and the findings of the surveys.

It should be noted that our evaluation efforts for students are intended to deal only with their career awareness and attitudes. The program staff undoubtedly deserves much credit for students' increased skills and individual accomplishments in the arts, but we have not attempted to measure or report upon these.

The final section of this report contains recommendations based upon the findings of the surveys. PSE has attempted to offer practical recommendations designed to increase the effectiveness of the program in meeting its goals for students and parents. The program has received partial funding for next year, and the staff hopes to continue program operation next year and possibly to expand. PSE hopes these recommendations will be useful to the staff in its continued efforts in this important area.

PROGRAM OVERVIEW

This overview was prepared by the staff of the Arts Center Program and is included here to enable the reader to better understand the later sections of this report.

Origins of the Program

The Arts Center is the first academic year, intensive training program in the arts for high school students in Rhode Island. It is a model for regional development and an outgrowth of previous programs sponsored by the Rhode Island State Council on the Arts.

Program Goals and Objectives

The program focuses upon talented and highly motivated high school students and also upon their parents. The students will increase their knowledge about themselves, increase knowledge relevant to work in the arts, and then relate these two together as a basis for career decision making. Parents will increase their knowledge of their son/daughter and their knowledge of work in the arts. They will then demonstrate increased awareness of the career decision making in which their son/daughter is involved. Therefore, the student should be better prepared to make career decisions relative to the arts and have the understanding and support of his parents.

Staff and Student Participants

The staff is composed of a director, an assistant director, a team leader, and five artists. The director and assistant are primarily responsible for administration; the team leader and artists are responsible for teaching. The staff will be supplemented by additional artists of local,

state, and national reputation.

The students are chosen by audition. Sophomores, juniors, and seniors from Pawtucket, R.I. are eligible. Students identify one area of specialized training from art, dance, music, theatre, and creative writing in addition to the interdisciplinary work in all the art forms.

Parents are those of participating students.

Major Program Activities

Students attend daily three-hour workshops after school. The work includes two major courses: foundations for the arts (an interdisciplinary experience) and specialized training in a chosen area. Alternating periodically with these two courses are intensive workshops in related or specific problems. Students have the opportunity to broaden or add depth to areas of interest. Career education is infused throughout the curriculum.

Parents are individually oriented to the program and establish rapport with the staff. Special workshops on careers and the arts are held for parents. In addition, a newsletter, written feedback on student progress, and open houses are offered to them. Staff members are available for counselling with students and parents.

PROCEDURES

This evaluation is based upon changes in student and parent career awareness and attitudes as measured by surveys conducted at the beginning and end of the program. This section describes, first for the student survey and then for the parent survey, the procedures used in questionnaire development, administration, and data analysis.

Student Survey

This portion of the study involved measuring changes in student career awareness and attitudes from the beginning of the program to its conclusion. The comparison of students' responses in a pre-program survey to those in a post-program survey serves as an indicator of the effect of program staff efforts throughout the time the program was in operation. To gain this information, PSE developed and administered a student questionnaire. As a relatively small number of students were involved in the program as a whole, we decided to administer questionnaires to every student to obtain as accurate as possible a measurement of change. The pre-program survey could also be useful to staff for planning. Procedures for questionnaire development, administration, and data analysis are described below.

As mentioned earlier, our concern was with students' career awareness and attitudes. Participants in the program also received intensive arts instruction in their own areas of concentration. This offered them an opportunity to perfect many valuable skills in the arts. However, we have not attempted to measure this but have instead focused solely on the effects of the career education aspects of the program in this survey.

Questionnaire Development

PSE staff has had extensive experience in creating instruments to test knowledge of and survey attitudes toward career education. Using this experience as a basis, PSE questionnaire developers familiarized themselves with the program in several ways. They studied program design and the program's objectives for students. These are represented as student outcome statements in the areas of knowledge of self, knowledge of work in the arts, and the relationship between these two. They also studied the planned curriculum for both the foundations for the arts course offered to all students and the specialized courses in each of the areas of concentration.

The questionnaire developers then created questions which would collect information about the kinds of career awareness and attitudes the program aimed to create. The questionnaire was designed as a single instrument to be administered at the beginning and end of the program in order to allow an exact comparison of students' pre-program and post-program responses.

The questionnaire was then reviewed by the program staff to determine whether the information it sought accurately reflected their objectives and their planned curriculum. The staff approved the proposed questionnaire with a small number of changes. PSE staff then prepared final layout and printed multiple copies.

Administration

In February, as the program began, a PSE staff member traveled to the program site to conduct the pre-program administration of the questionnaire to all of the students enrolled in the program at that time. The

staff member then brought the questionnaires back to PSE for tabulation. Duplicate copies of the questionnaires were returned to the program staff so that they would have immediate use of this information about students to assist them in tailoring initial program sessions to the needs of the group.

PSE provided program staff with a sufficient number of blank copies of the student questionnaire for the post-program administration. In June, as the program ended, the staff administered the questionnaire to all students and returned the completed copies to PSE for tabulation and data analysis.

Data Analysis

Student questionnaires were analyzed in the following fashion. First, we identified those students who completed questionnaires both at the beginning and at the end of the program. We used only these matched pairs of questionnaires. In this way, any differences found within the students' pre-program responses and post-program responses would be due to changes in the amount or type of career awareness and attitudes of these students, rather than to the fact that we had questioned different people. Twenty-two students completed questionnaires in both the pre-program and post-program surveys, and our findings are based upon the responses of these 22.

After these matched pairs of questionnaires were selected, student responses were tabulated. Questions were grouped into three categories representing information about: 1) group characteristics, 2) attitudes, and 3) career awareness. Responses to questions about characteristics such as grades, sex, and previous experience with the arts were used to describe the group. Of course, these were not expected to change due to program

efforts, but rather to assist the reader in understanding the group. Findings about the make-up of the group might also have implications for the staff as they plan their recruitment policies for next year.

Responses to questions about attitudes were analyzed to determine the extent and type of changes over time as a result of involvement in the program. Questions covered attitudes toward the program and toward parents, as well as toward a career in the arts. In questions where students were asked to respond Strongly Agree, Agree, No Opinion, Disagree, or Strongly Disagree, Strongly Agree and Agree were collapsed into one category and Strongly Disagree and Disagree into another. These two categories were then compared. Similarly, in questions where students were asked to respond Very Important, Important, No Opinion, Not Very Important, or Not Important At All, Very Important and Important were collapsed into one category and the number of students indicating that a particular element was either Important or Very Important was used to rank order these elements.

Responses to questions about career awareness were analyzed to determine whether involvement in the program had increased student knowledge about careers in the arts. In analyzing responses to open-ended questions, several approaches were taken. Answers to some of these questions were important primarily for staff information. On other questions, tabulators counted the number of correct responses students were able to give, for example, how many sources of career information students could name. On still other questions, PSE staff members rated student answers as good, fair, or poor.

The findings of this survey are discussed in detail in a later section of this report. An actual questionnaire with the tabulated responses is also included in that section.

Parent Survey

The second major task in this study was to survey parents of Arts Center Program students to report on their career awareness and attitudes at the beginning of the program and at its conclusion. Changes which occurred from the pre-program survey to the post-program survey serve as an indicator of the success of staff efforts. To measure these changes we developed and administered questionnaires. The pre-program survey could also be used by program staff in planning their efforts to affect parents. Once again, we decided that the size of the group was such that we should attempt to administer questionnaires to at least one parent of each of the students in the group.

Questionnaire Development

Beginning with their background in career education instrument development and the knowledge of this program gained in creating the student questionnaire, PSE questionnaire developers studied the program's objectives for parents. These are stated in terms of parent outcome statements in the areas of knowledge of the student, knowledge of work in the arts, and the relationship between the two. Using this information, PSE staff created a questionnaire for parents focusing primarily on their children and the possibility of a career in the arts.

Once again, the program staff reviewed this questionnaire to determine whether it fit with their objectives and accurately reflected their intended efforts toward parents. The staff approved the questionnaire and PSE once again prepared final layout and printed a sufficient number of copies of the questionnaire for both administrations.

Administration

In February, PSE provided copies of the final version of the questionnaire to the program staff. The staff, attempting to get responses from as many parents as possible, administered the questionnaire early in the program before parent statements might have been affected by their own experiences with the program or their children's experiences. They returned the completed questionnaires to PSE for tabulation. Once again, PSE provided duplicate copies of these completed questionnaires to the program so that the staff could make immediate use of the information they contained.

In the spring as the program was ending, the staff once again administered questionnaires to as many parents as possible. Once again, completed copies of the questionnaire were returned to PSE for tabulation and data analysis.

Data Analysis

Parent questionnaires were analyzed in the following way. First, we identified those parents who completed questionnaires both at the beginning and at the end of the program. We used only these matched pairs of questionnaires. In this way, differences found within the parents' pre-program and post-program responses would be due to changes in the amount or type of career awareness and attitudes of these parents, rather than to the fact that we had questioned different people. Eleven parents completed questionnaires in both the pre-program and post-program surveys, and our findings were based upon the responses of these 11.

After these matched pairs of questionnaires were selected, parent responses were tabulated. Questions were grouped into two categories representing information about: 1) group characteristics, and 2) attitudes. Responses

to questions about characteristics such as sex of the parent, sex of the child, and previous experience with the arts, were used to describe the group. Of course, these were not expected to change due to program effort, but rather to assist the reader in understanding the group.

Responses to questions about attitude were analyzed to determine the extent and type of changes over time as a result of involvement in the program. Questions covered attitudes toward the program, toward the student, and toward self, as well as toward a career in the arts. In questions where parents were asked to respond Strongly Agree, Agree, No Opinion, Disagree, or Strongly Disagree, answers of Strongly Agree and Agree were collapsed into one category and Strongly Disagree and Disagree into another. These two categories were then compared. Similarly, in questions where parents were asked to respond Very Important, Important, No Opinion, Not Very Important, or Not Important At All, the two answers of Very Important and Important were collapsed into one category, and the number of parents indicating that a particular element was either Important or Very Important was used to rank order these elements.

The findings of this survey are discussed in detail in a later section of this report. An actual questionnaire with the tabulated responses is also included in that section.

FINDINGS

This section describes the findings of this study, first for the student survey and then for the parent survey. For each of these surveys a questionnaire with tabulated responses is included to enable the reader to examine responses to specific questions.

Student Survey

Overall, the findings of this survey show that in both the pre-program and post-program administrations of the questionnaire, students show favorable attitudes but a fairly low career awareness. Changes which occurred tended to be small, and some areas showed no changes at all. Several factors may account for this. Although some positive changes in attitude occurred, pre-program attitudes were so positive they left relatively little room for improvement. Career awareness, which was fairly low, showed fewest changes, probably for several reasons. For one thing, although the staff were well qualified to teach about the arts and serve as models of professionals working in the arts, they had little previous experience in the area of career education itself. Secondly, due to factors which delayed the start of the program, students only participated for about four months--perhaps too brief a period to expect measurable changes in either attitudes or awareness. Given the short time period, the staff should be given substantial credit for producing any changes either in career education attitudes or awareness.

Some important aspects of the findings of the student survey are discussed in greater detail below under the headings of Group Characteristics, Attitudes, and Career Awareness. Numbers in parentheses throughout the

discussion refer to specific items on the questionnaire.

Group Characteristics

Twenty-two students completed questionnaires both at the beginning and at the end of the program. Findings are based upon the responses of this sample group chosen for analysis. The 22 included 17 females and five males. Three students were twelfth graders, eight were eleventh graders, ten were tenth graders, and one a ninth grader.

At the beginning of the year, these students were involved in the five areas of concentration in the following way: four were involved in creative writing, two in dance, four in drama, six in music, five in visual arts, and one in both creative writing and music (q. 1). Only a few changes occurred in this grouping during the year.

Students were asked about their previous experience in the area of concentration they had selected (q. 2). Only one had no previous experience. Sixteen had been involved in school classes and ten in extracurricular school activities. Four had had one to four years of lessons outside of school, and four had had five or more years of lessons. Seven had had experience outside of school such as community theater work, and seven had had other kinds of experience. At the end of the year, the response of the group differed slightly, because students included the year's activities as well as pre-program experiences.

Attitudes

Students were asked many questions concerning their attitudes. Findings are discussed below under the headings of The Program, Parents, The Future, Participation in the Arts, Knowledge of Self, and Knowledge of Work in the Arts.

The Program. Students were asked both before and after the program why they had decided to audition for and join the program (q. 3). Although one would not necessarily expect the responses to change over time, the fact that students did change their responses could be interpreted as a change in their attitude toward the program. There was a fairly sizable increase in the number of students who said at the end of the program that they had joined the program to pursue artistic hobbies and interests, to discover talents in the arts, and to obtain free instruction in the arts. Simultaneously, there was a decrease in the number of students who said they had joined the program to make a decision about a future career in the arts. Apparently, once students became involved in the program and became more knowledgeable about the arts, they realized that such a program, although helpful in many ways, was not expected to help them make an immediate decision about a future career in the arts. In fact, the program staff had hoped students would come to this exact realization.

Students were also asked what they felt were reasonable expectations for students participating the program (q. 4). Students could check as many expectations as they chose. This served as a second indicator of student attitudes towards the program. For all but one of the stated expectations, more students selected the expectations at the end of the year than initially. In other words, by the end of the year, respondents had much higher expectations for the program as a result of their experience in it. In the most dramatic case, at the beginning of the year only five students had expected that the program could help students acquire understanding of the skills and requirements necessary to become a professional artist. By the end of the year, 16 out of 22 expected this of the program. This

reveals an extremely positive attitude and reflects very favorably upon program staff efforts. It is interesting to note that, confirming findings in the previous question, the one expectation which fewer students held at the end of the year, was that the program would help them gain enough knowledge to make a final decision about pursuing a career in the arts.

Parents. Students were asked how knowledgeable they thought their parents were about careers in the arts (q. 5). By the end of the year, many students thought their parents more knowledgeable than they had thought them to be at the beginning of the program. Parents may actually have become more knowledgeable during the year as a result of program parent workshops, may have gained greater knowledge elsewhere, or may simply have been perceived by their children as more knowledgeable at the end of the year. At any rate, 14 out of 21 students judged their parents to be at least fairly knowledgeable about careers in the arts.

Students were also asked how supportive they felt their parents would be if they chose to pursue a career in the arts (q. 6). In contrast to the previous question, students found their parents almost exactly as supportive at the end of the year as they had indicated them to be at the beginning. This is probably explained by the fact that students initially felt their parents to be very positive. Sixteen describe their parents as very supportive and four as fairly supportive. This is certainly a condition favorable to program objectives.

The Future. Students were asked what they expected to be doing in the arts next year (q. 8). Frequent responses included continued study, extracurricular activities, community activities, entry-level professional jobs, and pursuit of the arts as a hobby. Most categories showed relatively

little change from the beginning to the end of the year, however, the number of students who expected to continue study increased from eight to 15. This would seem to indicate that the program succeeded in encouraging these youngsters to continue their study in the arts. This finding too reflects favorably on the effectiveness of program staff in meeting their objectives.

Students were also asked what they expected to be doing in the arts in ten years (q. 9). The most frequent response (15 students at the beginning of the program and 12 at the end) was that students expected to hold some professional job in the arts. Responses included teaching and background work in the arts as well as performing roles. Little change occurred in specific responses from the beginning till the end of the program, and students did not appear to have changed their career aspirations during the year. It should be remembered, however, that most students had not made final career decisions at the end of this year and had not yet completed high school.

Participation in the Arts. Students were asked how often they attended performances or showings dealing with their area of special interest (q. 7). Surprisingly, although atttitudes had become more positive and interest in continued study had increased, students indicated that they were in the habit of attending performances less frequently by the end of the year than they had been at the beginning of the program. This may be because the program, which operates three hours each day after school, left them little free time for extra activities. It is also possible, that students felt that the performances or showings they attended in connection with the Arts Center Program should not be counted toward this total.

Knowledge of Self. Students were asked to agree or disagree with

fourteen opinion statements. The greatest shift in attitude from the beginning to the end of the program occurred in the area of self-knowledge. At the beginning of the program only seven students or about one-third agreed or strongly agreed that they knew the limitations of their own skills and talents in their chosen areas of concentration in the arts (q. 27). By the end of the program, 15 or about two-thirds felt that they understood their own limitations. The Arts Center staff were apparently quite effective in helping students attain this type of self-knowledge, a strong priority in the program as well as in career education generally.

Knowledge of Work in the Arts. The three opinion statements showing the next greatest shifts in attitude all dealt with the realities of a career in the arts. Students were asked whether they agreed that the importance of contacts is really overestimated by job-seeking artists (q. 29). At the beginning of the program, seven students disagreed or strongly disagreed, i.e., seven students felt contacts were important. At the end of the program, fourteen students felt that contacts were important. Apparently, increased exposure to professional work in the arts had given students a different understanding of the many factors involved in obtaining a job.

Students were also asked whether they agreed that most parents would understandably rather have their children go into business professions rather than art professions (q. 37). At the beginning of the program, seven students disagreed or strongly disagreed with this statement, i.e., seven students believed that parents would be accepting of arts professions as well as business professions. By the end of the program, 13 students, or almost twice as many, believed that parents would be accepting of arts professions as well as business professions. As most of the students had

found their own parents very supportive of their pursuit of the arts even before the program began, this finding probably results not from an actual shift in parental attitude, but from the students' increased knowledge of the many different careers available in various aspects of the arts.

Students were asked whether they agreed that the risk of unemployment for people in the arts is really no higher than for people in any other career area (q. 26). At the beginning of the program, nine students disagreed or strongly disagreed, i.e., nine students believed that people in the arts had a greater risk of unemployment. At the end of the program, 14 students disagreed or strongly disagreed with the statement. Apparently, a greater exposure to the realities of employment in the arts had made some students feel that the risks were higher, even though, as reported earlier, a greater number of students were expected to continue study in the arts.

Overall, responses to these opinion statements seem to indicate that the program has succeeded in offering students an exposure to many of the negative realities of employment in the arts, without discouraging them from continuing in that area. This is exactly the kind of result any career education program would hope for. Student responses to the other ten opinion statements shifted little or not at all from the beginning to the end of the program. The exact responses to these statements appear in the tabulated questionnaire.

Finally, students were asked how important various elements were to establishing and maintaining a career in the arts (q. 16). Using the number of students responding that a particular element was Important or Very Important, we rank-ordered the elements. Before the program, students found self-discipline, motivation, creativity, and dedication the most

important elements for a career in the arts. These were followed by daily practice, natural talent, continuous instruction, where you were trained, peer relations, membership in unions, grades, parent's occupation, and where you live. The rank-ordering of these elements remained almost the same at the end of the program with no element moving up or down on the list more than two places. As students' initial perceptions of the importance of these elements were in line with the objectives of the program, it is not surprising that they were not influenced to change these perceptions during the year.

Career Awareness

Students were asked to respond to questions which would indicate their awareness of and knowledge of careers in the arts. Some changes, mostly small, occurred in this area. Increased awareness appeared in the areas of Jobs and Skills, Information and Funding Sources, and Goals. These are described in greater detail below. Other areas such as awareness of career ladders or the creative process showed little change. These other areas, too, are described below in greater detail.

Jobs and Skills. Responses to several questions indicated students' knowledge about jobs and skills. Students were asked to list as many jobs in each area of concentration as they could (q. 14). By counting the total number of correct answers offered by all members of the group, it is apparent that students had increased their awareness of jobs in the arts sufficiently that they could volunteer a greater total number of jobs in each area of concentration by the end of the program. Changes are fairly small but in a positive direction for each area of concentration.

Students were also asked to name all of the job roles which might be required for the presentation of a high school musical (q. 41). Once again, counting the total number of correct answers offered by all members of the group, students demonstrated an ability to name a greater number of jobs by the end of the program (232 to 315). This is the type of job awareness which the program aimed to produce, and changes are once again in a positive direction.

Students were also asked to list the skills which a professional artist would need to develop in each discipline (q. 15). Once again, in all areas except creative writing, students were able to identify more needed skills by the end of the program. In this case also, changes are slight but positive.

Information and Funding Sources. Responses to several questions indicated that students had become more aware of sources of information and arts funding. Students were asked to list things they would need to know about themselves in order to make a decision about a career in the arts and were then asked where they would find this information (q. 12). The group was able to identify both an increased number of things they needed to know about themselves (56 to 66) and an increased number of sources for such information (42 to 57).

Students were also asked to name two community resource contacts other than teachers with whom they could discuss career plans or interests (q. 19). By the end of the program, they also demonstrated an increased ability to identify such contacts (14 to 20). Once again, while both of these increases are slight, they do reflect favorably upon the program given its short period of operation.

Students were asked to list five sources of public or private funding for the arts (q. 18). Before the program, students were able to offer a total

of 36 correct responses and twelve students offered none. By the end of the program, students offered a total of 56 correct answers and only two students offered none.

Goals. Students were asked the purpose of having personal goals and objectives (q. 22). Answers were judged as Very Good, Good, Fair, or Poor. (See the questionnaire for examples.) Although changes in this area were slight, by the end of the program, almost all of the students could give at least a fair answer to this question. This, too, reflects favorably upon the efforts of the program staff.

Others. Students were asked questions about career awareness in a variety of areas. Questions such as their ability to identify career ladders in an area of concentration (q. 10), their ability to name technological changes which affect careers in the arts (q. 17), or their ability to name ways to participate in the arts other than employment (q. 20) showed no striking changes. Students' judgments on the order of importance of persons who should provide career related information (q. 21) also showed little change, as did their ability to list qualities needed by a star (q. 40) or steps in completing a product (q. 42). On some of these, students knew fewer correct answers in the post-program survey. A few more students showed an ability to define self-concept (q. 23), self-awareness (q. 24) and the creative process (q. 13, see questionnaire for examples). Although each of these questions deals with an area judged important by the program, apparently the students were not exposed to these ideas. We recommend that the program give specific thought to designing activities which include the teaching of these basic concepts.

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ARTS CENTER STUDENT QUESTIONNAIRE

This questionnaire is designed for students participating in the Arts Center Career Education program in order to find out what you know and think about the arts and the possibilities they hold for you. The questionnaire is an important part of a study which Policy Studies in Education is carrying out for the Rhode Island Council on the Arts. Your answers can help shape new and existing career education programs throughout the country.

All questionnaires will be treated confidentially, and no responses will be presented in a way which will identify any individual. Of course, you do not have to answer any question about which you feel hesitant.

We thank you in advance for your time and cooperation.

Name: _____

Sex: Female: 17 Male: 5

Date this questionnaire was completed: _____

Grade 9: 1 Student
10: 10 Students
11: 8 Students
12: 3 Students

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I. BACKGROUND INFORMATION

1. What is your current area of concentration in this program?

Pre	Post	
4	4	Creative writing
2	2	Dance
4	5	Drama
6	6	Music
5	5	Visual arts
1	0	Creative writing and music

2. What is your previous experience in the area of concentration you have selected? (Check as many as apply)

Pre	Post	
1	1	None
16	13	Classes in school (e.g., art or music classes)
10	12	Extracurricular school activities (e.g., playing in the band or participating in school plays)
4	4	1-4 years of lessons outside of school (e.g., dance or music lessons)
4	4	5 years or more of lessons outside of school
7	7	Experience (other than lessons) outside of school (e.g., community theatre work)
7	7	Other (please specify) _____

_____

3. Why did you decide to audition for and join this program at the Arts Center? (Check only your most important reason for participating)

Pre	Post	
8	5	To make a decision about a future career in the arts
9	12	To pursue my artistic hobbies and interests
2	7	To discover my talents in the arts
1	5	To obtain free instruction in the arts
0	0	To have something interesting to do after school
0	1	To satisfy my parents
0	0	To satisfy my school teachers
3	2	Other (please specify) _____

_____

4. What do you think are reasonable expectations for students who are participating in the Arts Center program? (Check as many as apply)

Pre	Post	
8	9	Entry-level skills in the arts
15	18	Gaining the ability to evaluate my talents
11	15	Acquiring appreciation for the talents of a professional artist
12	15	Learning criteria with which to judge works of art in my area of concentration
7	11	Learning criteria with which to judge works of art in a variety of disciplines
5	11	Gaining knowledge of the life-styles of professional artists
5	16	Acquiring understanding of the skills and requirements necessary to become a professional artist
18	16	Gaining enough knowledge to make a final decision about pursuing a career in the arts
5	7	Making professional contacts in the arts
1	0	No answer

5. How knowledgeable do you think your parents are about careers in the arts?

Pre	Post	
0	1	Very knowledgeable
9	13	Fairly knowledgeable
9	7	Not very knowledgeable
3	1	Not very knowledgeable at all
1	0	No answer

6. If you decided to pursue a career in the arts, how supportive do you feel your parents would be?

Pre	Post	
16	16	Very supportive
4	5	Fairly supportive
1	1	Not very supportive
0	0	Not very supportive at all
1	0	No answer

7. How often do you attend performances or showings dealing with your area of special interest?

Pre	Post	
2	0	Several times a week
2	4	Once a week
5	6	Once a month
5	8	Once every couple of months
2	2	Once a year
4	1	Never

How often would you like to? _____

8. What do you expect to do in the arts next year?

Pre	Post	
8	15	Continue study in area of concentration
7	3	Extracurricular school activities
2	2	Community activites
3	3	Entry-level professional job in arts
0	2	Personal enjoyment/hobby
2	0	Don't know or no answer

9. What do you expect to be doing in the arts ten years from now?

Pre	Post	
0	1	Continue study in area of concentration
15	12	Professional job in arts
1	5	Personal enjoyment/hobby
4	4	Don't know or no answer

II. KNOWLEDGE ABOUT CAREER EDUCATION IN THE ARTS

10. "Career ladders" exist in most career areas. List three steps on a career ladder which is part of your area of concentration. For example, a "career ladder" for the field of education might be: 1) Teacher, 2) Principal, 3) Superintendent.

Pre	Post	
44	37	Total correct answers
4	6	No answer

11. Which of the following kinds of post secondary education or training would be most appropriate for entry into the job market in your area of concentration?

Pre	Post	
5	5	Graduate level college degree
4	8	College degree
4	4	Some college education
5	8	Professional school education
0	3	Private tutoring
11	14	Experience in the field
1	1	No opinion
2	0	No answer

12. In order to make a decision about a career in the arts and then to pursue that career, you will need to know a lot of information and the sources of that information. List 5 things you would need to know about yourself or the area of interest to you and where you would find out this information.

What You Need to Know			The Source of that Information		
Pre	Post		Pre	Post	
56	66	Total correct answers	42	57	Total correct answers
5	2	No answer	4	2	No answer

13. What do artists mean by the "creative process"?

Pre	Post	
2	2	Very good
0	2	Good
4	3	Fair
4	4	Poor
12	11	No answer

Examples of answers judged Very Good:

1) The creative process to me is the process by which people look at something ordinary and turn it into a new experience for others; using one's own imagination to turn out something unique.
2) The creative process is all that happens within the mind of an artist from the time an idea is conceived to when it is on paper or performed.

14. List as many jobs in each area of concentration as you can.

	Creative Writing		Dance		Music		Theatre		Visual Arts	
	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post
Total correct answers	82	86	56	57	76	89	80	98	59	72
No answer	4	4	4	4	3	3	5	3	3	5

15. Complete the following chart of the skills which a professional artist would need to develop in each discipline.

	Creative Writing		Dance		Music		Theatre		Visual Arts		All Areas Combined	
Examples:	Use of figures of speech		Movement of arms		Sight Reading		Diction		Use of color			
	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post	Pre	Post
Total correct answers	21	18	22	28	17	19	17	20	22	28	99	113
No answer	9	11	10	7	11	9	11	6	10	9		

16. How important are the following elements to establishing and maintaining a career in the arts?

	Very Important	Important	No Opinion	Not Very Important	Not Important At All
Self discipline					
Motivation					
Daily practice					
Dedication					
Natural talent					
Creativity					
Grades in school					
Your parents' occupations					
Where you live					
Continuous instruction					
Membership in unions and professional organizations					
Where you were trained					
Peer relationships					

Rank Ordering of Elements

(Number in parentheses indicates number of students rating element as Important or Very Important)

(22) Self discipline	(22) Dedication
(21) Motivation	(21) Motivation
(21) Creativity	(21) Self discipline
(20) Dedication	(20) Creativity
(18) Daily practice	(19) Daily practice
(16) Natural talent	(16) Continuous instruction
(13) Continuous instruction	(13) Natural talent
(11) Where you were trained	(12) Where you were trained
(11) Peer relationships	(9) Membership in unions and professional organizations
(9) Membership in unions and professional organizations	(9) Peer relationships
(6) Grades in school	(4) Grades in school
(2) Where you live	(3) Where you live
(2) Your parents' occupations	(0) Your parents' occupations

17. Name two technological changes which affect careers in the arts.

Pre	Post	
14	11	Total correct answers
14	15	No answer

18. List five sources of public or private funding for the arts. Check whether each of your five sources is in the public or private category.

Pre	Post		Public	Private
36	56	Total correct answers		
12	2	No answer		

III. CAREER EDUCATION, THE ARTS, AND YOU

19. Name two community resource contacts (other than your teachers) with whom you could discuss your career plans or interests.

Pre	Post	
14	20	Total correct answers
		(name of contact) (job title) (place of employment)
14	10	No answer
		(name of contact) (job title) (place of employment)

20. You may decide not to become a professional artist, but you would still want it to be a part of your life. List 3 ways you could participate in the arts.

Pre	Post	
49	52	Total correct answers
2	0	No answer

21. Rank in order of importance those persons who you feel should provide you with career related information concerning your area of concentration.

Pre	Post	
3	3	School teachers
1	1	Arts Center teachers
5	5	Parents
6	6	Other students
2	2	Professional artists
4	4	Guidance counselors
7	7	Other (please specify)

22. What is the purpose of having personal goals and objectives?

Pre	Post	
4	4	Very good
4	7	Good
3	7	Fair
8	2	Poor

Examples of answers judged Very good:
1) To reach them or come as near to them as is possible. To have something to strive for in one's life.
2) For a challenge in life. One should set their goal or standard and press towards it until they achieve.

23. A person's total view of himself including his knowledge and his feelings about himself--is called his

Pre	Post	
15	17	self concept.
3	2	self appreciation.
1	0	soul.
1	2	ego ideal.
2	1	No answer

24. Self awareness in your area of special concentration means

Pre	Post	
18	18	being aware of your present skills and limitations.
2	3	being strongly confident in your performance ability.
1	1	knowing exactly what you want to do in the future.
0	0	being egotistical.
1	0	No answer

25. What did you learn as a result of the Arts Center program?

Very similar Pre and Post.

Examples: 1) Learn how to pursue arts career
2) Develop my talents
3) Learn about career opportunities

Pre	Post	
3	1	No answer

For questions 26 to 39, numbers above the diagonal refer to pre-program responses, and numbers below the diagonal refer to post-program responses. Where the numbers of responses for a question do not total 22, remaining respondents gave no answers.

Directions: Please read each statement carefully, then put a check in the box which most accurately reflects your opinion about the statement.	* Agree or Strongly Agree	* No Opinion	* Disagree or Strongly Disagree
26. The risk of unemployment for people in the arts is really no higher than for people in any other career area.	7 / 7	5 / 1	9 / 14
27. I feel I know the limitations of my skills and talent in my area of concentration in the arts.	7 / 15	0 / 2	14 / 5
28. I think it is very important to expand my taste in the arts to include different styles of art in a variety of disciplines.	18 / 18	1 / 0	3 / 4
29. The importance of contacts is really overestimated by job-seeking artists.	6 / 3	7 / 5	7 / 14
30. Career education is not really so important for students in the arts as for students in other areas such as mathematics and science.	1 / 0	1 / 0	8 / 21

* Where answers do not total 22, remainder were "No answer".

	* Agree or Strongly Agree	* No Opinion	* Disagree or Strongly Disagree
31. Having an occupation in the arts is as important as working in the business field.	22 / 22	0 / 0	0 / 0
32. Learning more about occupations in my area of concentration will help me to plan my future.	21 / 22	0 / 0	1 / 0
33. Occupations in the arts really belong to the world of leisure rather than to the world of work.	0 / 0	0 / 0	22 / 21
34. Male ballet dancers are just as strong and athletic as football players.	19 / 17	3 / 4	0 / 0
35. Women should not choose to become producers because there are few successful women in this field.	2 / 1	3 / 1	17 / 19
36. The students in the Arts Center program should receive credit toward graduation.	17 / 19	5 / 2	0 / 1
37. Most parents would understandably rather have their children go into business professions rather than art professions.	6 / 8	9 / 1	7 / 13
38. My friends often think I'm odd because of my interest in the arts.	4 / 3	0 / 1	18 / 17
39. I feel all high school students would benefit from participation in a program like the one at the Arts Center.	13 / 12	3 / 3	6 / 7

* Where answers do not total 22, remainder were "No answer".

40. Using a person whom you consider to be a "star" in your area of concentration as a model, list the qualities or characteristics you believe contributed to the final resulting status of this person. For example--Sheila Young, the recent Olympic gold medal speed skater: self discipline, sacrifice. Now choose an example of your own in your area of concentration in the arts. List as many qualities and characteristics as you can. (You need not name the person)

Pre	Post	
11	8	Very good
5	7	Good
4	4	Fair
0	1	Poor
2	2	No answer

Example of an answer judged to be Very good:

Janis Ian, singer-musician-composer

talent, studying, perfect pitch, experience, self-discipline, lessons

41. You have been assigned the task of producing a high school musical. Name the persons who might be required for the presentation of such a production. Be specific, and include all persons regardless of job level. Here are 3 people you would need, name as many more as you can.

Conductor

Chorus line dancer

Lighting technician

Pre	Post	
232	315	Total correct answers
3	2	No answer

42. In your own area of concentration in the arts, list and then rank in order of completion, the steps necessary to produce a product in that area.

FOR EXAMPLE:

First name the area: Cooking

Name the product: Cake

List the skills necessary to produce this: ability to measure ingredients ability to work equipment needed, training or experience in the area, etc.

Then rank the steps:

1. determine kind of cake--answer--chocolate layer cake
2. determine ingredients necessary
3. determine equipment needed
4. determine cost of ingredients and equipment (if needed)
5. purchase ingredients and equipment
6. assemple ingredients and equipment for production
7. process ingredients
8. resulting product

Pre	Post	
1	1	Very good
4	4	Good
5	5	Fair
9	10	Poor
3	2	No answer

Parent Survey

Findings of the parent survey are reported in this section. Overall, parents were supportive of their children, the program, and the concept of career education in the arts. A few areas showed small changes in attitudes, but most areas showed no change. This probably occurred because initial attitudes were so favorable that they left little room for change. Despite positive attitudes, parents reported little participation in the arts, and most felt they were only fairly knowledgeable about careers in the arts. Important aspects of these findings are described below in greater detail under the headings of Group Characteristics and Attitudes.

Group Characteristics

Eleven parents completed questionnaires both at the beginning and at the end of the program. These findings are based upon the responses of this group. The eleven included ten mothers and one father. They were the parents of ten girls and one boy.

Only one parent had had previous experience or training in the arts (q. 33). Only two of the eleven parents reported that there was a history of artistic ability in their families (q. 34).

Parents were also asked a number of questions about their son or daughter who participated in the Arts Center. Of the eleven children of these parents, one was involved in creative writing, two in dance, two in visual arts, three in theater, and four in music (q. 25). One of these children had had no previous experience in the arts, two had had 1-4 years of private lessons, three had had 5 years or more of private lessons, three had had classes in school, five had been involved in extracurricular school activities, and

five had had other experiences (q. 26). Each parent reported that he or she would appreciate receiving an evaluation of his or her child's talent at the end of the Arts Center Program (q. 35).

Attitudes

Parents were asked to respond to a number of questions which would indicate their attitudes toward themselves and the arts, their children and the arts, the program, and a career in the arts. As stated above, attitudes were generally favorable and showed relatively little change. Further details of responses are discussed under the headings of The Arts Center Program, Careers in the Arts, Your Child and the Arts, and Self and the Arts.

The Arts Center Program. Respondents were asked what they expected of Arts Center Workshops held for parents (q. 32). At the beginning of the program, 10 expected to become more interested and knowledgeable about their children's chosen area of interest, eight expected to discuss their child's progress with teachers in a private conference, seven expected to be advised by the Center staff about private instruction and to be informed about arts-related scholarships and student aid for college. Six expected to learn about colleges and universities offering arts-related degrees and to become familiar with the criteria for a professional. Five expected to learn more about occupations in the arts. At the end of the program, these expectations remained almost unchanged. This indicates that parents began with a good understanding of what the Arts Center Program offered to parents, and that their expectations were met by the program.

Parents were also asked whether they expected to play an active role in their children's experience at the Arts Center (q. 14). At the beginning of the program, eight of the 11 parents agreed or strongly agreed.

At the end of the program, nine parents agreed or strongly agreed. These data indicate the strong interest in and support of the program on the part of the parents. Based on this information, the Arts Center staff should try to involve the parents in the program even more directly next year since they are a most valuable resource and support.

Parents were also asked what they expected a son or daughter to gain from the program (q. 28). They were offered 14 possible answers and were allowed to select as many as they wished. The only choice not selected by any parent either before or after the program was the statement, "the realization that pursuing a career in the arts is impractical." For each of the other 13 choices, as many or more parents selected each choice at the end of the program as had selected it at the beginning. This would indicate that parents had higher expectations for the program after their children had actually experienced it . In other words, the program offered even more to children than parents had initially expected, despite their extremely positive initial attitude.

One revealing indicator of parental attitude occurred in responses to the question, "Do you believe your son's/daughter's experience at the Arts Center is equal in importance to an academic area he/she may be interested in?" (q. 41). At the beginning of the program, ten parents answered "Yes" to this question and one had no opinion. At the end of the program, all 11 parents answered "Yes" to this question. Obviously, parents value the program as more than an enrichment program, and their initial positive feelings were reinforced by the program itself.

Parents were asked to agree or disagree with a series of opinion statements. Many of these indicate parents' attitudes toward the program. The exact number of responses appear in the questionnaire following this

section. While parents had mixed reactions as to how realistic it was to expect a son/daughter to make a final decision about a career in the arts after attending the Arts Center (q. 9), ten out of 11 agreed before the program that learning more about occupations in the arts would help a son/daughter to plan his/her future (q. 10). After the program, all 11 agreed with this statement. Also, ten out of 11 indicated both before and after the program that they believed that career education is as important for students in the arts as for students in general education areas (q. 8). In addition, nine parents before the program, and ten after the program, disagreed that career education is just another fad which will soon be forgotten (q. 12).

While, both before and after the program, two of the 11 parents felt that having a son/daughter at the Arts Center every day after school would cause inconvenience in the family schedule (q. 23), all 11 realized, both before and after the program, the importance of a son's/daughter's daily attendance at the Arts Center (q. 24). Eleven parents before the program, and ten after the program, agreed that they were glad a son/daughter would have the opportunity to take field trips to arts-related showings, rehersals, and performances (q. 21). And finally, only one parent both before and after the program expressed fear that participation in the Arts Center Program would take time away from a child's assigned academic homework (q. 22). On the whole, parents began with an extremely positive attitude toward the Arts Center Program and were not disappointed as they and their children participated in the program. The staff is to be highly commended, both for having established realistic expectations prior to the program's inception and for meeting those expectations in the course of the program.

Careers in the Arts. Parents were fairly consistent in their positive attitude toward careers in the arts. Parents were presented with a list of 13 elements important in a career in the arts. They were given an opportunity to rate these as Very Important, Important, Not Very Important, or Not Important At All, or to express No Opinion. Combining the number of parents who responded as Important or Very Important to each of the items, these scores were used to rank order the items in importance. The rank ordering remained almost the same after the program as it had been at the beginning of the program (q. 40). At the end of the program all 11 parents rated as Important or Very Important the elements of dedication, self-discipline, motivation, daily practice, natural talent, creativity, and continuous instruction.

When parents were asked to respond to a variety of opinion statements which would indicate attitudes toward careers in the arts, they continued to express positive attitudes. Ten parents at the beginning of the program and 11 at the end agreed or strongly agreed that having an occupation in the arts is as important as working in the business field (q. 9). Ten parents, both before and after the program, disagreed that occupations in the arts belonged to the world of leisure rather than the world of work (q. 11), and 10 also disagreed at both times that pursuing one's artistic interest is fine for a hobby but shouldn't be confused with preparing for a real career (q. 15). Finally, 11 parents at the beginning of the program and 10 at the end of the program agreed or strongly agreed that they would feel a great sense of pride if a son/daughter should reach the level of a professional artist (q. 10). These responses appear to indicate that parents were, both initially and at the end of the program, quite positive not only toward the Arts Center

Program but also toward the concept of a career in the arts. The reader should bear in mind that 10 of the 11 parents were mothers, and that 9 of these and one father were parents of girls enrolled in the program. Typically, mothers are more favorable than fathers toward careers in the arts, and parents of both sexes tend to be more accepting of a career in the arts for a daughter. With such initially positive attitudes, few changes could be expected to occur, but the program staff should receive credit for the fact that parents remained positive throughout their experience with the program.

Your Child and the Arts. Parents were asked how knowledgeable they felt their child was about careers in the arts (q. 30). At the beginning of the program one parent judged his/her child very knowledgeable, 8 fairly knowledgeable, one not very knowledgeable, and one not very knowledgeable at all. At the end of the program one parent again judged his/her child as very knowledgeable, 7 as fairly knowledgeable, one as not very knowledgeable, and one as not very knowledgeable at all. One parent did not answer. This seems to indicate that, in spite of an extremely positive attitude toward the program, almost all parents feel that their children are, at most, fairly knowledgeable. Program staff might make note of this as one area in which they could effect change in future program operations.

Parents were asked how interested they had been prior to the Arts Center Program in encouraging their children's artistic growth and development (q. 39). Ten parents before the program and 11 parents after the program indicated that they had been very interested or interested. They were also asked whether they had been aware of their children's artistic inclinations for several years (q. 34). Ten parents before the program and 11 parents after the program stated that they had been aware for

several years.

Parents were also asked if they would be willing to seek instruction for a son/daughter if it were recommended that a child be exposed to instruction not available in the community(q. 34). Before the program, six parents answered this question "Yes." After the program, 10 parents expressed such willingness. Apparently, parents are not only positive about the program and about careers in the arts, but they are willing to take an active role in supporting their children in the pursuit of such careers. Eight parents, both at the beginning and at the end of the program, agreed that they knew the skills and abilities of their children in their area of interest (q. 5). When asked at the beginning of the program how supportive they would be of a son/daughter pursuing a career in the arts (q. 45), eight parents said they would be very supportive and two said they would be fairly supportive. At the end of the program, seven of them said they would be very supportive and three said they would be fairly supportive. In other words, 10 out of 11 parents would be fairly supportive of their children pursuing a career in the arts. This fits with students' own perceptions that most parents were at least fairly supportive. Obviously, the staff as well as students in the program have fairly strong support from parents in conducting this program.

Self and the Arts. Finally, parents were asked several questions which sought to identify their attitudes toward themselves in the area of the arts. Parents were asked how often they attended performances or showings related with the arts (q. 38). At the beginning of the program one parent answered once a week, one answered once a month, four answered once every couple of months, three answered once a year, and one answered never. At the end of the year two parents answered once

a month, one answered once every couple of months, and five answered once a year. Obviously, despite strong support for the program and positive attitudes toward a career in the arts and toward their children, few parents are actively engaged in attending arts-related events. As students had also reported relatively low attendance at such events, this definitely seems to be an area in which program staff might increase their efforts. Given the positive attitudes parents expressed, it should be possible to increase their actual participation.

Parents were also asked how knowledgeable they felt about career opportunities available to a son or daughter in the arts (q. 29). Both at the beginning and at the end of the program, only one parent felt very knowledgeable and four felt fairly knowledgeable. This too seems another area on which the staff might focus their efforts. Once again, the extremely positive attitudes parents hold and their interest in their children's future should make it relatively easy to involve them in activities which would offer them more information about career opportunities in the arts.

POLICY STUDIES IN EDUCATION
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ARTS CENTER PARENT QUESTIONNAIRE

This questionnaire is designed for the parents of students participating in the Arts Center Career Education program in order to find out what you know and think about the arts and the possibilities they hold for your son or daughter. The questionnaire is an important part of a study which Policy Studies in Education is carrying out for the Rhode Island Council on the Arts. Your answers can help shape new and existing career education programs throughout the country.

All questionnaires will be treated confidentially, and no responses will be presented in a way which will identify any individual. Of course, you do not have to answer any question about which you feel hesitant.

We thank you in advance for your time and cooperation.

Name: _____

Sex of your child: Female: 10 Male: 1

Relationship to student: Mother: 10 Father: 1

Date: _____

For questions 1 to 24, numbers above the diagonal refer to pre-program responses, and numbers below the diagonal refer to post-program responses. Where the number of responses for a question do not total 11, remaining respondents gave no answer.

Directions: Please read each statement carefully, then put a check in the box which most accurately reflects your opinion about the statement.	Agree or Strongly Agree	No Opinion	Disagree or Strongly Disagree
1. Participation in the Arts Center Program should be open to all 10th, 11th, and 12th grade students.	10 / 8	0 / 2	1 / 1
2. Students should be required to audition for participation in the Arts Center Program.	10 / 10	0 / 0	1 / 1
3. It is unrealistic to expect that my son/daughter will be able to make a final decision about a career in the arts after attending the Arts Center.	3 / 3	2 / 0	6 / 8
4. The risk of umemployment for people in the arts is really no higher than for people in other areas.	4 / 5	4 / 2	3 / 4
5. I feel I know the skills and abilities of my son/daughter in his/her arts area of interest.	8 / 8	1 / 0	2 / 3
6. I think it is important for my son/daughter to expand his/her taste in the arts to include a variety of disciplines.	10 / 11	0 / 0	1 / 0
7. The importance of contacts is really overestimated by job-seeking artists.	2 / 0	3 / 5	4 / 6
8. Career education is not really so important for students in the arts as for students in general education areas.	0 / 0	0 / 1	10 / 10
9. Having an occupation in the arts is as important as working in the business field.	10 / 11	1 / 0	0 / 0
10. Learning more about occupations in the arts will help my son/daughter plan his/her future.	10 / 11	0 / 0	1 / 0
11. Occupations in the arts really belong to the world of leisure rather than to the world of work.	1 / 1	0 / 0	10 / 10

	Agree or Strongly Agree	No Opinion	Disagree or Strongly Disagree
12. Career education is just another fad which will soon be forgotten.	0 / 0	1 / 1	9 / 10
13. Male ballet dancers are just as strong as many athletes.	10 / 10	1 / 1	0 / 0
14. I expect to play an active role in my son's/daughter's experience at the Arts Center.	8 / 9	1 / 1	0 / 0
15. Pursuing one's artistic interests is fine for a hobby, but it shouldn't be confused with preparing for a real career.	1 / 0	0 / 1	10 / 10
16. The amount of education necessary to become an artist often equals or surpasses that necessary to go into business.	8 / 7	2 / 2	0 / 1
17. Some occupations in the arts are more acceptable to me, as a parent, than others.	6 / 7	2 / 1	2 / 2
18. Playing a guitar in a rock band is no way to make a living.	1 / 0	1 / 2	9 / 9
19. Unless you are born with natural talent, it is unrealistic to pursue a career in the arts.	4 / 2	0 / 2	7 / 7
20. I would feel a great sense of pride if my son/daughter should reach the level of a professional artist.	11 / 10	0 / 0	0 / 1
21. I am glad my son/daughter will have the opportunity to take field trips to arts related showings, rehearsals, and performances.	11 / 10	0 / 0	0 / 1
22. I am afraid that participation in the Arts Center Program will take time away from their assigned academic homework.	1 / 1	1 / 1	9 / 9

	Agree or Strongly Agree	No Opinion	Disagree or Strongly Disagree
23. Having my son/daughter at the Arts Center everyday after school will cause too much inconvenience in our family schedule (e.g., dinner hour).	2 / 2	0 / 0	9 / 9
24. I realize the importance of my son's/ daughter's daily attendance at the Arts Center.	11 / 11	0 / 0	0 / 0

25. What area is your son or daughter participating in at the Arts Center?

Pre	Post	
1	2	Creative writing
2	1	Dance
4	3	Music
3	3	Theatre
2	3	Visual arts

26. What previous experience has your son or daughter had in this area? (Check as many as apply.)

Pre	Post	
1	2	None
3	6	Classes in school
5	1	Extracurricular school activities
2	1	1-4 years private lessons outside of school
3	2	5 years or more of private lessons outside school
5	4	Other (Please specify) _____

_____

27. Why do you believe your son or daughter decided to participate in the Arts Center Program? (Check as many as apply.)

Pre	Post	
0	3	To obtain free instruction
0	0	To be with their friends
0	0	To have something to do after school
0	0	Because he/she was flattered at having been chosen
0	0	Because he/she feels I want them to
1	3	Because of a teacher's encouragement or interest
11	11	To pursue his/her artistic hobbies and interests
9	9	To find out what his/her talents are
10	10	To learn more about careers in the arts
0	1	Other (please specify) _____

_____

28. What are you expecting your son or daughter to gain from the Arts Center Program?

Pre	Post	
9	7	Enjoyment
1	3	Entry-level skills in the arts profession
10	9	An increase in their present knowledge and skills as related to their area
1	3	The skills necessary to audition for scholarships for college
8	9	The ability to evaluate their own talent
5	6	Gaining knowledge of the life-style of professional artists.
9	9	Enough knowledge to make a decision about further training in the arts
6	8	An appreciation for the talents of professional artists
7	7	A wider cultural base through exposure to the various arts
5	7	An understanding of the skills and requirements necessary to become a professional artist
4	6	Enough knowledge to make a final decision about pursuing a career in the arts
0	0	The realization that pursuing a career in the arts is impractical
1	1	Making professional contacts
6	6	Learning criteria with which to judge works of art in a variety of disciplines
0	0	Other (Please specify) _____
0	1	No answer

29. At this time, how knowledgeable do you feel about the career opportunities available to your son or daughter in the arts?

Pre	Post	
1	1	Very knowledgeable
4	4	Fairly knowledgeable
4	3	Not very knowledgeable
2	2	Not knowledgeable at all
0	1	No answer

30. How knowledgeable do you think your son or daughter is about careers in the arts?

Pre	Post	
1	1	Very knowledgeable
8	7	Fairly knowledgeable
1	1	Not very knowledgeable
1	1	Not very knowledgeable at all
0	1	No answer

31. Rank in order of importance those persons who you feel should provide your son or daughter with career related information concerning the arts.

Pre	Post	
6	6	Parents
2	2	Private teachers (e.g., private music teachers, dance instructors, etc.)
5	5	School teachers
1	1	Arts Center teachers
4	3	Professional artists
2	4	Guidance counselors
7	7	Other (Please specify) _____

32. During the workshops held for parents of students participating in the Arts Center Program I expect to: (Check as many as apply.)

Pre	Post	
8	6	discuss my son's or daughter's progress with their teachers in a private conference.
5	7	learn more myself about occupations in the arts.
7	5	be advised by the Center staff as to whether private instruction is recommended.
10	10	become more interested in and knowledgeable about my son's or daughter's chosen area of interest.
7	7	be informed about arts related scholarships and student aid available for students entering college.
6	7	learn about colleges and universities offering arts related degrees.
6	6	become familiar with the criteria for a professional in my son's/daughter's chosen area of interest.
0	2	Other (Please specify) _____
0	1	No answer

33. Have you had experience or training in the arts?

Pre	Post	
1	2	Yes
10	9	No
__	__	If yes, please describe briefly _____

_____

34. Is there a history of artistic ability in your family?

Pre	Post	
2	4	Yes
9	7	No
	__	If yes, please describe briefly _____

_____

35. At the end of the Arts Center Program, I would appreciate an evaluation of my son's/daughter's talent.

Pre	Post	
11	11	Yes
0	0	No

36. If given the opportunity to participate in the Arts Center Program, what area would you yourself be interested in?

Pre	Post		Pre	Post	
1	0	Dance	4	4	Art
3	4	Theatre	4	2	Creative writing
5	4	Music			

37. Given this choice, what area within that discipline is your favorite? For example: Dance--Ballet or Music--Country Western.

_____

38. How often do you attend performances or showings related to the arts?

Pre	Post	
0	0	Several times a week
1	0	Once a week
1	2	Once a month
4	1	Once every couple of months
3	4	Once a year
1	0	Never
1	3	No answer

How often would you like to? _____

39. How interested have you been prior to the Arts Center Program in encouraging your son's/daughter's artistic growth and development?

Pre	Post	
8	7	Very interested
2	4	Interested
0	0	Not interested
0	0	No opinion
1	0	No answer

40.

	Very Important	Important	No Opinion	Not Very Important	Not Important At All
Self discipline					
Motivation					
Daily practice					
Dedication					
Natural talent					
Creativity					
Grades in school					
Your parents' occupations					
Where you live					
Continuous instruction					
Membership in unions and professional organizations					
Where you were trained					
Peer relationships					

Rank Ordering of Elements

(Number in parentheses indicates number of parents rating the element as Important or Very Important)

Pre		Post	
(11)	Dedication	(11)	Dedication
(11)	Self discipline	(11)	Self discipline
(11)	Motivation	(11)	Motivation
(10)	Daily practice	(11)	Daily practice
(10)	Natural talent	(11)	Natural talent
(10)	Creativity	(11)	Creativity
(9)	Continuous instruction	(11)	Continuous instruction
(9)	Grades in school	(9)	Grades in school
(9)	Where you were trained	(8)	Where you were trained
(8)	Peer relationships	(7)	Peer relationships
(2)	Where you live	(5)	Where you live
(1)	Membership in unions and professional organizations	(3)	Membership in unions and professional organizations
(1)	Your parents' occupations	(2)	Your parents' occupations

41. Do you believe your son's/daughter's experience at the Arts Center is equal in importance to an academic area he/she may be interested in?

Pre	Post	
10	11	Yes
0	0	No
1	0	No opinion

42. Do you feel that your social environment (including the working community, your friends, and your relatives) would look favorably upon a young person pursuing a career in the arts?

Pre	Post	
8	9	Yes
1	0	No
2	2	No opinion

43. If it were recommended to you that your son/daughter be exposed to instruction not available in your community, would you be willing to seek such instruction for him/her?

Pre	Post	
6	10	Yes
0	0	No
3	1	No opinion
2	0	No answer

44. Have you been aware of your son's/daughter's artistic inclinations for several years?

Pre	Post	
10	11	Yes
0	0	No
0	0	No opinion
1	0	No answer

45. At this time, how supportive would you be of your son/daughter pursuing a career in the arts?

Pre	Post	
8	7	Very supportive
2	3	Fairly supportive
1	1	Not very supportive
0	0	Not supportive at all

Please feel free to comment.

RECOMMENDATIONS

This section of the report contains recommendations based upon the findings of this study. PSE believes the staff of the Arts Center Program should receive credit for positive changes displayed by both students and parents, especially given the relatively short time the program operated. We believe, however, that the findings suggest some changes which could make program staff efforts even more effective in meeting goals for students and parents. Although there is some overlap, we have reported recommendations separately for the student component and the parent component. PSE hopes these recommendations will be useful to the staff in their future efforts.

Student Component

The findings suggest five recommendations regarding program staff efforts toward students. Each of these is described below.

Begin Program Operation Earlier to Allow Longer Student Involvement.

This year a number of circumstances delayed the start of program operations until February. In the coming year, the program can begin with a place to meet, an experienced staff, and a clearly established set of objectives and format for operation. Therefore, it can commence operation early in the school year. This will allow the staff many more months to help students reach program objectives.

Use Pre-Program Survey Data in Planning.

At the beginning of the 1976-77 program operations, PSE will administer a revised version of the student questionnaire used in this survey. We recommend that the program staff use the information obtained in this forth-

coming pre-program survey to tailor their curriculum to the needs of the particular group of students entering the program at that time. Such information is important in two ways. First, if the data reveal that students have extremely positive attitudes in some areas, the staff can plan to use these strengths as a starting point for other learning, but the staff will know that they do not need to devote much time to these areas. Secondly, if the data reveal that students have negative or unrealistic attitudes toward certain aspects of careers in the arts or that they are uninformed about certain areas, the staff can use this information to guide them in planning experiences which will help students in these areas.

Intensify Efforts to Raise Career Awareness.

The teaching staff of the program are well equipped to teach students about the arts, as well as to serve as excellent models of professionals with careers in the arts. They have also familiarized themselves with career education in the arts. However, they have had relatively little experience in the area of career education.

The staff might increase their emphasis on career awareness in any of several ways. They might meet as a staff to pool their knowledge and brainstorm additional ways to involve students in career education activities, or the program might obtain the services of one or more career education specialists who could offer the staff training in additional ways to implement career education within the curriculum they have planned.

We would recommend that the teaching staff focus on improving and expanding techniques for communicating their increased familiarity with career education to the students. The flexibility of the format of the program permits a wide variety of techniques, ranging from active on-the-scene

explorations of arts careers in all fields to traditional academic approaches such as research reports and use of textbooks.

Increase Participation in the Arts.

The findings indicate that students attend performances or showings in their areas of special interest rather infrequently. As exposure to such performances or showings is a valuable aspect of education in the arts, we would recommend that the staff focus on increasing student participation in such events. This might be accomplished in several ways:

1) Organize some or all of the students to attend events as a group, with transportation arranged by the program.
2) Set aside some time each week to discuss with students upcoming events in each field, including details of cost, transportation, and dress to encourage them to attend such events on their own or with their families.
3) Appoint a student committee to maintain a bulletin board of advertisements for upcoming events.
4) Set aside time to discuss with the group any events that one or more students have attended, focusing on the career aspects of the event as well as the relative merits of the work observed.

We suggest that these and other ways of encouraging student participation in the arts will be easier for the staff to plan when they have a longer period of program operation.

Recruit More Boys as Participants.

We realize that, as students are admitted to the program by audition, it is not feasible to obtain an even number in each grade level or area of concentration. We feel, however, in line with program aims to combat stereo-

typed thinking about careers in the arts, it is important to have a relative balance between the number of boys and the number of girls in the program. It is a strength of the program that half of the teaching staff this year were men. We recommend that the program, perhaps using the male staff and possibly some of the boys who were involved in the program this year, make a specific effort to reach a larger number of boys who might be interested in participating in the program.

Parent Component

The findings of this study also suggest five recommendations regarding the parent component of the program. These are described below.

Increase Parent Involvement.

If, as recommended above, the program is able to begin operation early in the school year, this will allow the staff increased time to plan more workshops and other activities for parents. As is the case with students, a longer period of contact may be one of the most significant factors in creating measurable changes in attitudes and awareness.

Use Pre-Program Survey Data in Planning.

As was true with students, PSE will be using a revised version of the questionnaire used in this study to collect information from parents in 1976-77. Staff should plan to take account of this information in planning. For example, the group of parents surveyed this year displayed extremely positive and supportive attitudes toward the program and their own children, as well as toward careers in the arts. If this is the case with the entering group of parents, the staff will not need to devote much energy to improving parent attitudes, but should plan to use this enthusiasm to increase

parent involvement. For example, particularly supportive parents might be recruited to help plan and coordinate some parent activity, which would allow an increase in parent involvement without placing increased burdens upon the staff.

Intensify Efforts to Raise Career Awareness.

Although parents expressed extremely positive attitudes, many indicated that, even at the end of the program this year, they felt they were not very knowledgeable about careers in the arts. We recommend that the staff make increased efforts to engage parents in activities specifically designed to offer them knowledge about careers. The program might wish to enlist the aid of a career education specialist to help staff in planning such efforts. Some possible activities might include:

1) Recruit guest speakers from various aspects of the arts to speak briefly about their training and qualifications and the various jobs they have held in building a career.
2) Arrange for students to explore careers that interest them and report to the parent group on their findings.
3) Establish a small library of books and pamphlets on careers for use by parents.

If entering parents report the same positive attitudes but lack of knowledge about careers as this year's parents, they can be expected to show a willingness to participate in these and other activities.

Increase Participation in the Arts.

As was the case with students, parents reported that they attended performances or showings related to the arts relatively infrequently. Many of the same techniques used to increase student participation in

such events would also work with parents, and involving parents might in itself increase student participation. Program staff might wish to consider planning a theater party or a similar event for all parents and students early in the year. As such events are usually enjoyable as well as educational, this might be a good way to build rapport between staff, parents, and students, as well as to increase participation in the arts. If there is high interest in such an event, students and parents might take on responsibility for planning a series of similar events.

Increase Efforts to Involve Fathers.

Once again, in line with the program's aim to combat stereotyped thinking about careers in the arts, we would recommend that the staff make specific efforts to increase the involvement of fathers in the program. We realize that this will be difficult, both because traditionally mothers are more involved in children's educational activities and because traditionally women are more interested in the arts than men. One factor which may assist in involving fathers would be the recruitment of more boys, as suggested above, as fathers tend to participate more in their son's activities than in those of their daughters. Staff might also encourage fathers to become involved through careful selection of discussion topics and guest speakers which are of interest to men as well as women.

Summary

The findings of our study indicate that the Arts Center Program has made a good start this year in building a successful program. Both parents and students are enthusiastic and supportive. We urge the staff to continue their work, and expect that next years' program will be even more effective in helping students and parents achieve skills needed for sound career decision-making in the arts.